

The A & O Movies
Spring 1979



Fine Print

Admission to all movies, including double-bills, is \$1.25. A series ticket, good during the spring quarter, is \$10 for 12 admissions. Tech Flicks are shown in the Technological Institute Auditorium, 2145 Sheridan Road, at the intersection of Sheridan and Noyes. All other movies are shown at Norris University Center, 1999 Sheridan Road. Parking's free nearby. McCormick is on the plaza level, the Louis Room on the second floor.

Each program is preceded by a short, listed herein under the program's credits. All programs begin promptly. Many programs sell out. Call ahead to confirm expected capacity.

Several abbreviations are used to indicate contributions to a movie. D is the director, W the writer(s), C the cinematographer, followed by the cast, release date, distributor, and running time. Our cover photo is from **The Driver**.

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Listings

False Movement

Tues., Mar. 27, 7 & 9:15, McCormick

D: Wim Wenders W: Peter Handke C: Robbie Muller Cast: Rudiger Vogler, Hanns Schygulla, Peter Kern. (1976) Roadmovies. 103 min.

Short: Tex Avery's "Farm of Tomorrow"

Wim (KINGS OF THE ROAD, THE AMERICAN FRIEND) Wenders' movies are eternally optimistic, yet indefinably wistful and poignant, almost impossible to analyze in their shattering effect on one's deepest emotions. FALSE MOVEMENT, based on Goethe's novel, "Wilhelm Meister," follows a group of wandering would-be intellectuals across the German countryside, and Wenders manages to take in so many people and relationships, and so much countryside, all at once, that one instantly recognizes one's own life as well as Wenders' growth as a filmmaker. The journey of Wilhelm and his friends ends in a bravura movement along the sides of a mountain, with the camera seeming to ascend Wilhelm's "fucking mountain" into the heavens.

China Doll

Thurs., Mar. 29, 7 p.m., McCormick

D: Frank Borzage W: Kitty Buhler C: William H. Clothier Cast: Victor Mature, Lili Hua, Ward Bond. (1958) UA. 88 min.

Short: Charles Mintz's "Merry Mannequins"

Frank (SEVENTH HEAVEN) Borzage directs this bizarre, tragic love story between two mythical beasts: a Flying Tiger and a Chinese Dragon, assuming the human forms of Victor ("Go peddle your papers") Mature and Lili ("Hi Lo") Hua. Borzage approaches the film in a soft and soothing style, the equal of the calm and resonant tones of the two principals. A real sponge squeezer. Obey Bertrand Blier and get out your handkerchiefs, at once!

Seventh Heaven

Thurs., Mar. 29, 8:45 p.m., McCormick

D: Frank Borzage W: Benjamin Glazer C: Ernest Palmer Cast: Janet Gaynor, Charles Farrell, David Butler, Ben Bard. [1927] Fox. 119 min.

Short: Laurel and Hardy in "Hog Wild"

The denial of death, the affirmation of the transcendent: this is the stuff of Borzage, whose ethereal mise en scene has produced some of the most luminously spiritual moments in the cinema. SEVENTH HEAVEN garnered him the first Best Director Oscar, as well as winning Janet Gaynor the first Best Actress award. She is a Paris waif who finds romance with cocky sewer-worker Charles Farrell, only to lose him to World War I, where he is wounded and dies in the arms of a priest. Farrell returns in spirit, though, to embrace his one love, making for a climactic scene which, for its sheer otherworldliness, has yet to be equaled.



Close Encounters Of The Third Kind **Fri., Mar. 30 & Sat., Mar. 31,** **7 & 9:30 p.m., Tech**

WD: Steven Spielberg C: Vilmos Zsizmond Cast: Richard Dreyfuss, Francois Truffaut, Melinda Dillon, Roberts Blossom (1977) Col. 135 min.

Short: Chuck Jones' "Goodnight, Elmer"

Boy wonder Steven Spielberg explores the farthest reaches of intergalactic cuteness. Before the film's climactic twenty-five-minute Revelation, however, there's a glorious assortment of movie conventions harking back to the clover days of Richard Carlson and 50's UFO flicks. Richard Dreyfuss is the believer here, leaving behind his job, family, and toy train set to find those damnable flying saucers that keep cluttering the midwestern skies. Through his storytelling and the stunning special effects, Spielberg plays out the UFO phenomenon with a magical sense of both irony and mystery.

Dark Star

Fri., Mar. 30, 11:30 p.m., McCormick

D: John Carpenter W: Carpenter, Dan O'Bannon Cast: O'Bannon, Brian Narelle (1974) Bryanston. 91 min.

Short: The Three Stooges in "Higher Than A Kite"

Yeah, John Carpenter's a talented kid, we agree. ASSAULT ON PRECINCT 13, HALLOWEEN, ELVIS, good stuff. A college project of Carpenter's turned into a full-blown feature, DARK STAR: A SPACE ADVENTURE. He and this other kid, O'Bannon, wrote it together, Dan O'Bannon, the writer of the new sci-fi epic ALIEN? They wanted to puncture the pretension of Kubrick's 2001 caper, so Carpenter sends these five slovenly characters out into space holding the reins on a talking nuclear bomb. Cute, eh? Wait until it refuses to leave. Can they talk phenomenology to it and keep it from turning them into the neighborhood black hole? That'd be tough cookies, but John keeps us (and them) on edge, in his sharp-edged satire filled with the kind of fun both he and George (Lucas) are intent upon spreading through the cosmos.

The Pom Pom Girls

Sat., Mar. 31, 11:30 p.m., McCormick

WD: Joseph Rubens Cast: Robert Carradine (1976) Crown. 90 min.

Short: Max Fleischer's "Betty Boop's Birthday"

Superficially yet another sample of tits-and-ass fodder, THE POM POM GIRLS is actually one of the more compassionate (and funny) films from the recent exploitation heap. Skilled young unknown Joseph Rubens directs this study of the teen tangoes with an awareness of the anguish beneath the silly surfaces. Two would-be high school studs, including Robert Carradine, the young loon of COMING HOME, lust after two not-so-bashful blondes who eventually colonize their dreams, as well as the locker room. As funny as it is nonpartisan, THE POM POM GIRLS shows that high school fantasies are no preparation for what lurks beneath pleated skirts and letter sweaters.

Damn Yankees **Sun., Apr. 1, 7 p.m., McCormick**

D: Stanley Donen, George Abbott W: Abbott C: Harold Lipstein. Cast: Gwen Verdon, Tab Hunter, Ray Walston, Russ Brown (1958) WB. 110 min.

Short: Charles Mintz's "Holiday Land"

Come sing with the sports widows of America, as we present the ultimate in "bewitching" baseball musicals. Ray Walston is the Satan who casts his charms over the ultra-baby-faced Tab Hunter, and Verdon is the leggy siren/sidekick out to Lola-ize our hero Tab into submission. What she wants she gets; and what we get is a tuneful trip to Faust and the fountain of youth via the baseball diamond.

The Pajama Game **Sun., Apr. 1, 9:15 p.m., McCormick**

D: Stanley Donen, George Abbott. W: Abbott, Richard Bissell C: Harry Stradling Cast: Doris Day, John Raitt, Carol Haney (1957) WB. 101 min.

Short: George Pal's "Ship of the Ether"

Karl Marx might have enjoyed this spunky adaptation of the hit Broadway play about a vivacious union leader (D. Day) trying to win a 7½-cent wage increase for the repressed proletariat of a Dubuque pajama factory. Day bounces brightly through the unceasing parade of song, dance, and laughter. Bob Fosse's robot-choreography on "Steam Heat" will truly put oil in your boiler, and Carol Haney's robust rendition of "Hernando's Hideaway" will do wonders for your unsuspecting social consciousness.

The Asphalt Jungle **Tues., Apr. 3, 7 p.m., McCormick**

D: John Huston W: Huston, Ben Maddow C: Harold Rosson Cast: Sterling Hayden, Marilyn Monroe, Louis Calhern, Jean Hagen. (1950) MGM. 112 min.

Short: Porky Pig in "Get Rich Quick, Porky"

Hollywood maverick Sterling Hayden ("If I had the dough, I'd buy up the negative of every film I ever made . . . and start one hell of a fire," says Mr. Hayden) plots a robbery to facilitate an escape from the nightmare of urban life to a more pastoral existence with his girl, Jean Hagen. Quirks of fate, including the then unknown Marilyn Monroe, intervene to prevent the realization of his naive hope. John Huston, before he began to bloat with pictures of Meaning (i.e., NIGHT OF THE IGUANA), proved he knew his grips from his gaffers in this key film noir.

Fat City

Tues., Apr. 3, 9:15 p.m., McCormick

D: John Huston W: Leonard Gardner C: Conrad Hall Cast: Stacy Keach, Jeff Bridges, Susan Tyrell (1972) Col. 96 min.

Short: Harold Lloyd in "Bumping Into Broadway"

Huston's moving drama of a washed up 31-year-old boxer is probably his best recent film (even better than *THE MAN WHO WOULD BE KING*), especially coming after a decade of relative stagnation. Supported by a lean, compassionate screenplay, *FAT CITY* is less concerned with boxing than the lonely life one can fall into in the dark urban atmosphere. Highly underrated actor Stacy Keach gives a memorable performance as the loser whose attitude is summed up by his line, "Before you get rolling your life makes a beeline for the drain."

L'Amour Fou

Thurs., Apr. 5, 7 p.m., McCormick

D: Jacques Rivette, W: Rivette, Marilu Parolini C: Alain Lavent Cast: Bulle Ogier, Jean-Pierre Kalion, Josee Destoop (1968) NYF. 252 min.

Short: Tex Avery's "Happy Go Nutty"

Named by some as the first landmark of the post-New Wave cinema, *L'AMOUR FOU* is Rivette's exploration of the mental and marital breakdown between the director and actress of an in-rehearsal play. The intense psychodrama builds as the couple is caught in the multi-layered conflict between theater and life, climaxing in an emotionally draining days-long primal orgy in which the mad couple disintegrates totally. A highly complex experiment in sense and experience, the film also offers French actress Bulle Ogier, considered by those cine-monkeys in the know to be the most beautiful woman in the western world.

The Late Show

Fri., Apr. 6, 7 & 9 p.m., Tech

WD: Robert Benton C: Charles Rosher Cast: Lily Tomlin, Art Carney, John Considine (1976) WB. 94 min.

Short: Chuck Jones' "Fox Pop"

Robert Benton, who cowrote the most acclaimed bandit movie of the 60's, *BONNIE AND CLYDE*, has directed a first-class detective thriller for the 70's. Wit is the keynote in this effort, with Art Carney as an aging but still hardboiled private dick who won't let his weak heart, ulcers or extra weight stifle his pursuit of the brains behind a blackmail scheme. Lily Tomlin plays L.A.'s #1 Space Queen, and together this hairbrained duo meet up with an assortment of evil types, finally finding romance in a poignant finale which effuses a charm that the movies seem to have all but lost.



Mildred Pierce

Fri., Apr. 6, 11:30 p.m., McCormick

D: Michael Curtiz W: Randal MacDougall, Catherine Turney C: Ernest Haller Cast: Joan Crawford, Jack Carson, Zachary Scott, Eve Arden, Ann Blyth (1945) WB. 113 min.

Short: Robert Benchley in "The Trouble With Husbands"

Sudsy Joan Crawford nabbed an Oscar for her performance in this salty tale of love and death among the franchise kings (and queens) of the restaurant industry. Mildred works to build herself a restaurant empire, only to have the burgers and enchiladas knocked out of her by the antics of her spoiled daughter. Will Mom take the rap for a murder that someone, maybe the brat, committed? It's a veritable flashback in the pan, courtesy of Michael Curtiz, the man who brought you another great cafe artist, Casablanca's Rick.

The Eyes of Laura Mars

Sat., Apr. 7, 7 & 9:15 p.m., Tech

D: Irvin Kershner W: John Carpenter, David Zelag Goodman C: Victor J. Kemper Cast: Faye Dunaway, Brad Dourif, Tommy Lee Jones (1978) Col. 104 min.

Short: Max Fleischer's "Is My Palm Red?"

Lurid photos of women being spanked and shot and fetishized adorn the walls; photographer Laura Mars soon finds herself stalked by a psychotic killer who has, uh, eyes in the back of her head. Brittle Faye Dunaway stars in this chilling, crazy psychological thriller based on a John (HALLOWEEN) Carpenter story. Tommy Lee Jones co-stars as the police inspector who believes Laura's story, though for his own slightly perverted reasons. The suspense builds as the killer stalks—and, then, suddenly—Laura begins to see the murders through the killer's eyes!

Badlands

Sat., Apr. 7, 11:30 p.m., McCormick

WD: Terrence Malick C: Tak Fujimoto, Brian Probyn, Stevan Lerner Cast: Sissy Spacek, Martin Sheen, Warren Oates, Ramon Bieri (1973) WB. 95 min.

Short: The Three Stooges in "An Ache In Every Stake"

Terrence (DAYS OF HEAVEN) Malick's movies are essentially Gothic tales rendered in slight, evocative, impressionistic strokes. In **BADLANDS**, the moments are as fascinating as the whole, perhaps more so. Martin Sheen is Kit, a 25-year-old garbageman who falls for Holly (Spacek), an unpopular 15-year-old who twirls her baton and takes music lessons. He combs his hair like James Dean, wants to be a hero, and hates people who litter. She imagines the two of them as the last people in the world, as they live together in a tree house. It's 1959, and she watches while he kills a lot of people. Together they are the oddest outlaw couple the cinema has ever seen.

L'il Abner

Sun., Apr. 8, 7 p.m., McCormick

D: Melvin Frank W: Norman Panama, Frank C: Daniel L. Fapp Cast: Peter Parrish, Billie Hayes, Stella Stevens, Julie Newmar (1959) Par. 113 min.

Short: Crazy Kat in "The Trapeze Artist"

There was never so tasteless a Technicolor musical (e.g., orange trees, chartreuse skies) as Melvin (BUENO SERA, MRS. CAMPBELL) Frank's Wagnerian song-and-dance adaptation of that big Broadway bunch-of-bananas from the 50's. Krimheld and Frank's revenge finds jokes and characterizations as broad as Peter Palmer's biceps, with the extras stomping through the "absolutely incredible" Dogpatch like Frankenstein through Bavaria. The choreography is by St. Vitus; bring your pitchfork to poke your comely neighbor during the pig-call music. It's reputedly the favorite film of Christian Metz, no doubt owing to the innate charm of this way-out collection of down-home Niebelungens.

1776

Sun., Apr. 8, 9:15 p.m., McCormick

D: Peter Hunt W: Peter Stone C: Harry Stradling, Jr. Cast: William Daniels, Howard daSilva, Ken Howard, Blythe Danner (1972) Co. 141 min.

Short: Donald Duck in "The Spirit of '43"

Or How I Learned to Stop Worrying And Love The Revolution. 1776 is one of the rare occasions in which a successful Broadway musical has been brought to the screen with its original Broadway cast intact. Writer Peter Stone and composer/lyricist Sherman Edwards have concocted a charming historical fable populated by singing, dancing, cavorting, leering, horny patriarchs. It's an interesting brew: one part jingoist pageant, one part polemical satire, and one part

pants-dropping burlesque. An entertaining, wholly absurd film and perhaps the only time that people in powdered wigs could be seen roaming the streets of Philadelphia without being assaulted.

Back Door To Heaven **Tues., Apr. 10, 7 p.m., McCormick**

D: William K. Howard W: John Bright, Robert Tasker C: Hal Mohr, Bill Kelly Cast: Van Heflin, Aline MacMahon, Wallace Ford (1939) Par. 85 min.

Short: Tex Avery's "Outfoxed"

The most personal and heartfelt project of William K. Howard's remarkable career (THE POWER AND THE GLORY, FIRE OVER ENGLAND), BACK DOOR TO HEAVEN was more than just another "well-meaning social drama." Into this intense tale of a family's battle with poverty, Howard threw all his technical expertise and dramatic skill. The results were highlighted by an excellent performance from the young Van Heflin, fresh from his Broadway success in "The Philadelphia Story." Matching Heflin scene for scene in this powerful classic is one of Hollywood's most durable and effective character actresses, the inimitable Aline MacMahon.

Easy Living **Tues., Apr. 10, 9 p.m., McCormick**

D: Mitchell Leisen W: Preston Sturges C: Ted Tetzlaff Cast: Jean Arthur, Ray Milland, Franklin Pangborn, William Demarest (1937) Par. 91 min.

Short: Buster Keaton's "The Boat"

The inevitable struggle between the classes propels this hilarious excursion into the world of the very rich. A flustered millionaire tosses his wife's fur from a window; the fur lands upon a poor secretary and anoints her entrance into the stock market, high society, and, uh, other misadventures. Director Mitchell Leisen transforms Preston Sturges' screenplay into a comedy classic which includes a food fight that predates ANIMAL HOUSE by 40 years.

Leave Her To Heaven **Thurs., Apr. 12, 7 p.m., McCormick**

D: John M. Stahl W: Jo Swerling C: Leon Shamroy Cast: Gene Tierney, Cornel Wilde, Jeanne Crain, Vincent Price (1945) TCF. 111 min.

Short: Gandy Goose in "Doomsday"

A moody film noir by an early master of melodrama, John Stahl (BACK STREET, IMITATION OF LIFE), LEAVE HER TO HEAVEN is the tale of a neurotically possessive woman and her frantic attempts to be the center of her husband's attention. The year after attaining stardom in LAURA, Gene Tierney—who made a

career of playing haughty, distant socialites—came down to earth and was magically transformed into a psychotic harpy, for which she won her only Oscar nomination. A predecessor of the Obsessed Heroine films of later years, *LEAVE HER TO HEAVEN* is unadulterated Technicolor insanity.

The Fountainhead

Thurs., Apr. 12, 9:15 p.m., McCormick

D: King Vidor W: Ayn Rand C: Robert Burks Cast: Raymond Massey, Gary Cooper, Patricia Neal (1949) WB. 114 min.

Short: Charlie Chaplin in "The Fireman"

Ayn Rand wrote the screenplay from her own philosophical novel, then King Vidor took over and transformed it into an erotic urban fantasy. *THE FOUNTAINHEAD* concerns an architect who demolishes his buildings rather than compromise his designs, and a female reporter who can help him or 'y by destroying him. The climax occurs when Gary Cooper rapes the butch Patricia Neal, then writhes orgasmically atop a phallic skyscraper. A perverse retelling of the most publicized novel of the 40's.

Tommy

Fri., Apr. 13, 7 & 9 p.m., Tech

WD: Ken Russell C: Dick Bush, Ronnie Taylor Cast: Ann-Margret, Oliver Reed, Jack Nicholson, Roger Daltrey, Keith Moon (1975) Col. 110 min.

Short: Bugs Bunny in "Falling Hare"

NU Alum Ann-Margret, the Esther Williams of our baked-bean culture, is one of the highlights in Ken Russell's calculated excess. Taking his cues from Pete Townshend's rock opera, Russell combines charisma and kookiness in the trite style we've grown to love and emulate in our private lives. Roger Daltrey's the deaf-dumb-and-blind blond pin-up hero of this pop-ideology parable; and Tina Turner's seething, quivering Acid Queen, Keith Moon's leering Uncle Ernie, and hulking stepfather Oliver ("I think it's all right") Reed combine to make *TOMMY* a visual and aural fit.

The Driver

Fri. Apr. 13, 11:30 p.m., McCormick

WD: Walter Hill C: Philip Lathrop Cast: Ryan O'Neal, Bruce Dern, Isabelle Adjani (1978) TCF. 91 min.

Short: Pete Smith's "Fixin' Fool"

For ninety minutes, Bruce Dern's the quintessential Wile E. Coyote, and Ryan O'Neal, in his best, most understated role, meep-meeps his way through the nighttime netherworld of L.A. as the Roadrunner. Writer-director Walter Hill's *WAR-*

RORS and THE DRIVER both have the grace and exhilarating, surefooted energy of a STAR WARS or AN AMERICAN IN PARIS reduced to their essentials. They're exuberant modern film noir whose adrenalin-drenched chases put old existentialist Chuckie Jones to shame. Crooked cop Bruce Dern's determined to put away L.A.'s best getaway driver. He's gotta "catch the cowboy that's never been caught." THE DRIVER is the ultimate chase movie, with all the energy that's leaked out of Hollywood's other recent products.

Swept Away

Sat., Apr. 14, 7 & 9:15 p.m. Tech

WD: Lina Wertmuller C: Giulio Battiferri, Giuseppe Fornari, Stefano Ricciotti Cast: Giancarlo Giannini, Mariangelo Melato (1975) C5. 116 min.

Short: Max Fleischer's "I Herard"

The usual components of the well-made Wertmuller fandango spill all across the blue Mediterranean waters in SWEPT AWAY: sex, heated political diatribes, and soft-core sadomasochism passing for the battle of the sexes. Rich, snobby capitalist Mariangelo Melato finds herself shipwrecked on a desert island with a passionate, sweaty communist in the person of bug-eyed Giancarlo Giannini. The brutal, yet somehow logical romance that ensues is shot through and through with the wacky, subversive charm of Little Lina.

Zardoz

Sat., Apr. 14, 11:30 p.m. McCormick

WD: John Boorman C: Geoffrey Unsworth Cast: Sean Connery, Charlotte Rampling, Sara Kestelman, Sally Anne Newton (1974) TCF. 105 min.

Short: Tex Avery's "TV of Tomorrow"

It's 2293, and the immortal-if-balding Sean Connery is a bit bemused when the soft-headed populace of the devastated Irish countryside heed their god's suggestion of self-genocide. In the deity Zardoz's humble words, "The gun is good because it shoots death; the penis evil, for it shoots life." While the lower classes are gleefully taking potshots at one another, Connery prowls the beautiful and green countryside looking for Zardoz, but finding instead the beautiful and effectively nude Charlotte Rampling. Crack madman director John (POINT BLANK, THE HERETIC) Boorman also wrote the rambling, implausible, sexy, and completely entertaining script.

The Valley of Gwangi

Tues., Apr. 17, 7 p.m., McCormick

D: James O'Connolly W: William E. Bast C: Ernest Hillier Cast: James Franciscus, Gila Golan, Richard Carlson (1969) WB. 95 min.

Short: Gregory LaCava's "Der Captain's Magic Act"

In what may be the most bizarre film ever set in the Old West, cowboys find a time-forgotten valley in Mexico where they lasso, not cattle, but dinosaurs. Put that in your prehistoric pipe and smoke it. The special effects by Ray Harryhausen (SEVENTH VOYAGE OF SINDAD, MYSTERIOUS ISLAND) are of top-notch quality and prove once again that Harryhausen is the master of stop-motion animation.

The Seven Faces of Dr. Lao **Tues., Apr. 17, 9 p.m., McCormick**

D: George Pal W: Charles G. Finney C: Robert Bronner Cast: Tony Randall, Barbara Eden, Arthur O'Connell (1964) MGM. 100 min.

Short: Harry Langdon in "Fiddlesticks"

Jim Danforth, who created the funny and sexy special effects for FLESH GORDON, hasn't received as much publicity or exposure as Ray Harryhausen, though surely he is the heir-apparent to the master's crown. In this fantasy-adventure the strange and unusual creatures of Dr. Lao's circus teach the parables of harmony and goodwill to the citizens of a small Texas town. Tony Randall is wonderful in the title roles.

Charleston **Thurs., Apr. 19, 7 p.m., Louis Room**

D: Jean Renoir W: Pierre Lestringuez C: Jean Bachelet Cast: Catherine Hessling, Johnny Huggins, Pierre Braunberger, Lestringuez (1926) Neo-Film. 29 min.

La Tournoi Dans La Cite **Thurs., Apr. 19, 7:30 p.m., Louis Room**

D: Jean Renoir W: Henry Dupuy-Mazel, Andre Jaeger-Schmidt, Renoir C: Marcel Lucien, Maurice Desfassiaux Cast: Aldo Nadi, Jackie Monnier, Narval the dwarf (1928) Merly-Weil. 60 min.

Short: Heckle and Jeckle in "Dancing Shoes"

In memory of Jean Renoir, the most important French filmmaker of all time, we present two short features from his early career in their first Chicago area screenings. CHARLESTON, inspired by Rene Clair's ENTR'ACTE, is an erotic/surrealist dance fantasy in which a black spaceman travels to Paris after the dawn of a new ice age. The age's barbaric dances are displayed by a nearly-nude seductress, and following a wild and weird pas de deux, the pair depart in his rocketship. LE TOURNOI, in contrast, is a romantic adventure set during the reign of Charles IX where the spectacular jousting tournaments found honor and courage riding hand in glove with blood and death. A rare opportunity to see an extraordinary artist mastering his craft.

Retour D'Afrique (Return From Africa) **Thurs., Apr. 19, 8:45 p.m., Louis Room**

WD: Alain Tanner C: Renato Berta, Carlo Varini Cast: Josee Destoop, Francois Marthouret, Juliet Berto, Anne Wiazemsky (1973) NYF. 108 min.

Short: Laurel and Hardy in "Come Clean"

In *RETOUR D'AFRIQUE*, Alain (JONAH WHO WILL BE 25 IN THE YEAR 2000) Tanner continues to probe the absurdities of idealism. A young bourgeois couple with radical plans and revolutionary vigor attempt a trip to Algeria. The trip is never realized, but instead is fictionalized by the two in a series of humorous accounts of illusory accomplishments. One of Tanner's lesser known films, *RETOUR* remains a seminal work by the major humanist of the post-'68 political cinema.

A Wedding **Fri., Apr. 20, 7 & 9:30 p.m., Tech**

D: Robert Altman W: Altman, Allan Nicholls, Patricia Resnick, John Considine C: Charles Rosher Cast: Carol Burnett, Mia Farrow, Desi Arnaz, Jr., Lillian Gish, Howard Duff, Jeff Perry (1978) TCF. 125 min.

Short: Chuck Jones' "Rabbit of Seville"

Robert Altman, continuing in the ensemble style he originated in *NASHVILLE*, brings 48 characters with assorted phobias and perversities to the Armour mansion on the North Shore, and lets them run amok. There's adultery, homosexuality, senility, and scandal upon scandal, and Altman choreographs the countless subplots ever so smoothly. It's one of the most hilarity-filled of Altman's savage slaps in society's face.

At Long Last Love **Fri., Apr. 20, 11:30 p.m., McCormick**

WD: Peter Bogdanovich C: Laszlo Kovacs Cast: Burt Reynolds, Cybill Shepherd, Madeline Kahn, Eileen Brennan (1975) TCF. 121 min.

Short: Tex Avery's "What's Buzzin', Buzzard?"

Experimenting with direct recording of musical numbers (a la Lubitsch) and a stunning white-on-white Art Deco decor, Peter Bogdanovich has fashioned an affectionate period piece chronicling the romantic ups-and-downs of a quartet of Depression Era socialites and their servants. Only the silken tones of Burt and Cybill's crooning could do justice to the sixteen Cole Porter tunes, and Madeline Kahn's "Find Me A Primitive Man" is one of the high points of 70's cinema. Universally despised upon its release, *AT LONG LAST LOVE* has emerged as one of the most interesting experiments of the decade.

Blazing Saddles

Sat., Apr. 21, 7 & 9 p.m., Tech

D: Mel Brooks W: Brooks, Norman Steinberg, Richard Pryor, Andrew Bergman, Alan Uger C: Joseph Biroc Cast: Cleavon Little, Gene Wilder, Madeline Kahn, Brooks (1974) WB. 93 min.

Short: Bob Clampett's "Grand Old Nag"

The original ads describe it thusly: "Ridin', Ropin', Wranglin', and all that Western Bullshit, pulled together by Mel Brooks in his new comedy classic BLAZING SADDLES, brought to you by Warner Brothers—the people that gave you THE JAZZ SINGER." The film is a comic Walpurgnascht, Mel Brooks' burlesque answer to THE EXORCIST, with a possessed Brooks regurgitating a plethora of Borscht Belt jokes into the contorted faces of eager, expectant audiences, pounding the enemy to a bloody pulp. With Brooks' very own Wild Bunch (Little, Wilder, Deluise, Korman, Kahn) and Frankie Laine singing the title song, Brooks is just tuning up his whoopee cushion.



Pierrot Le Fou

Sat., Apr. 21, 11:30 p.m., McCormick

WD: Jean-Luc Godard C: Raoul Coutard Cast: Jean-Paul Belmondo, Anna Karina, Samuel Fuller, Jean-Pierre Leaud (1968) Pathe-Contemp. 110 min.

Short: Pete Smith's "I Love Children, But..."

Godard le fou! In this invigorating foray into bandit terrain, Godard has cast his wife Karina and his discovery Belmondo as outlaws on the lam from life. Moving from one idyllic spot to the next, the two spout poetry and philosophy, sing songs, and generally have a fine time, though they don't have much time left. Sam Fuller is on hand to lend an air of respectability to the film, and Jean-Pierre Leaud does a guest spot as a young nuisance. It's a New Wave grab bag, with a little Brecht here, a little Tashlin there: all told, it's Jean-Luc at the height of his anarchic powers.

Monsieur Beaucaire

Tues., Apr. 24, 7 p.m., McCormick

D: George Marshall W: Melvin Frank, Norman Panama C: Lionel Lindon Cast: Bob Hope, Joan Caulfield (1946) Par. 93 min.

Short: "Wacky Blackouts"

Bob Hope, in one of his funniest films, takes Rudolph Valentino's silent film of the same title and rolls around on it like a man on fire. As barber to the French court of Louis XV, Hope gets to impersonate a Spanish ambassador, go through elaborate word games, and engage in a wild slapstick duel (ghost written by the lovable man-about-town, Frank Tashlin). This is a seminal Hope film, which influenced later comic films like Danny Kaye's *THE COURT JESTER* and Woody Allen's *LOVE AND DEATH*. An overlooked comedy masterpiece. Take Hope to your heart and you'll never walk alone.

The Bellboy

Tues., Apr. 24, 8:45 p.m., McCormick

WD: Jerry Lewis C: Haskell Boggs Cast: Jerry Lewis, Alex Gerry, Sonny Sands, Milton Berle, Walter Winchell (1960) Par. 72 min.

Short: Harold Lloyd in "Don't Shove"

In Jerry Lewis' first film as writer-director-star, le petit Jerry exchanges his blue blazer for a bellboy uniform, lights a firecracker inside Haskell Bogg's camera gate, and twitch-dances upon Miami Beach's unsuspecting Fountainbleau Hotel. As Lewis mimes his way through the rye in this plotless, foaming mad journey into the irrational, the gags pile and pile upon each other like a chain accident on the Santa Monica Freeway. The toppers are pistol-whips of hilarity. The film's wild, nutty menagerie must have eaten together at the Paramount commissary: besides Lewis as *The Bellboy*, there is Lewis as Jerry Lewis, Milton Berle as Milton Berle, Milton Berle as a bellboy, Bob (*THE TWENTY THOUSAND DOLLAR PYRAMID*) Clayton as *The Bell Captain*, and co-screenwriter Bill Richmond as Stan Laurel. One of Lewis' best films; that is, thoroughly warped.

Taming of the Shrew

Thurs., Apr. 26, 7 p.m., McCormick

D: Sam Taylor W: Shakespeare, "additional dialogue by Sam Taylor" C: Karl Struss Cast: Mary Pickford, Douglas Fairbanks, Edwin Maxwell (1929) UA.

Short: Max Fleischer's "Up To Mars"

Two generations before Burton and Taylor transposed their real-life battling into the Bard's boisterous sex comedy, another famous movie couple—even more popular and acclaimed in their day—chose the tale of Katherine and Petruchio to make their talking picture debuts. Adapted for the screen by Harold Lloyd's ace

director Sam Taylor (SAFETY LAST, GIRL SHY), TAMING OF THE SHREW sparkles with inspired performances from the rakish and dashing Doug Fairbanks ("King of the Swashbucklers") and the disarming Mary Pickford ("America's Sweetheart"). It's Shakespeare for the masses, no doubt about it, but played with such energy and wit as to make it a must-see.

Knight Without Armour **Thurs., Apr. 26, 8:30 p.m., McCormick**

D: Jacques Feyder W: Lajos Biro, Arthur Wimperis, Frances Marion C: Harry Stradling Cast: Robert Donat, Marlene Dietrich (1937) UA. 107 min.

Short: Buster Keaton's "The Blacksmith"

Russia—the October Revolution bursts upon the land with all its long-suppressed fury—and surviving members of the nobility flee for their lives against exceedingly grim odds. James (*Lost Horizon*) Hilton's famous suspense novel, brought to the screen by the gifted French director Jacques Feyder (CARNIVAL IN FLANDERS) was one of Alexander Korda's most lavish and impressive productions. Marlene Dietrich stars as a fugitive countess, on the run from the Red Army but befriended by a British official (Robert Donat) who soon finds traveling with royalty to be diplomacy at its most dangerous. "A first class thriller, beautifully directed"—Graham Greene.



All The President's Men **Fri., Apr. 27, 7 & 9:30 p.m., Tech**

D: Alan J. Pakula, W: William Goldman C: Gordon Willis Cast: Robert Redford, Dustin Hoffman, Jason Robards, Martin Balsam (1976) WB. 136 min.

Short: Max Fleischer's "Betty Boop for President"

Director Alan J. Pakula makes it a paranoia trilogy with *KLUTE*, *THE PARALLAX VIEW*, and this dissection of the Watergate coverup. Redford and Hoffman star as investigative reporters Woodward and Bernstein, who first find a thread, then a pattern, then the broad cloth of government involved in what may be a conspiracy to suppress information, their stories, and perhaps, even nosy reporters. Pushed on by possibly-apocryphal confidante Deep Throat, Woodward and Bernstein make the college try at cracking the case. The tension doesn't let up for a moment, not even in the frightening, unyielding conclusion that that we're still living with.

Eraserhead

Fri., Apr. 27, 7 & 9 p.m., Louis Room

WD: David Lynch C: Frederick Elmes, Herbert Cardwell Cast: John Nance, Charlotte Stewart, Allen Joseph, Jeanne Bates (1978) Libra. 89 min.

Short: Robert Benchley in "Crime Control"

The American Film Institute is still wondering why they financed this film. Perhaps imagining an effort easily to be filed away as "experimental", they could hardly have been prepared for *ERASERHEAD*, a film which concerns, among other things, how to deal with a laughing fetus in your living room. David Lynch's directorial debut firmly establishes his position as one of the decade's major lunatics; with *THE PIG & I-A LOVE STORY* and *ICE CASTLES*, *ERASERHEAD* is the film which proves that we all have too much pent-up libidinal energy. Believe us, when the lady-radiator begins her torch song, you'll be running for the exit doors, shouting "nano-nano!"

1900

Sat., Apr. 28, 7 p.m., Tech

D: Bernardo Bertolucci W: Bertolucci, Franco Arcalli, Giuseppe Bertolucci C: Vittorio Storaro Cast: Burt Lancaster, Robert DeNiro, Gerard Depardieu, Dominique Sanda, Donald Sutherland (1978) Par. 245 min.

Short: Chuck Jones' "Porky's Midnight Matinee"

This astounding epic examines the passing of an age through the study of a handful of characters. Robert DeNiro and Gerard Depardieu are childhood buddies. They share their memories, they share a woman; yet, what they don't share is the same class, and it's upon this conflict that Bertolucci weaves his expansive tale. Donald Sutherland co-stars as a rabble-rouser whose Fascist sentiments are made horribly manifest in his brutal killing of a child. Burt Lancaster as the congenial landowner and Sterling Hayden as the world-weary peasant patriarch give the most sublime, understated performances of their careers. The beautiful Dominique Sanda is on hand to top off this wondrous confection. The whole thing is so moving, so stunning, that one wonders what Bertolucci will do after the revolution.

The Big Sleep

Sat., Apr. 28, 11:30 p.m., Louis Room

D: Howard Hawks W: Leigh Brackett, William Faulkner, Jules Furthman C: Paul Ivano Cast: Humphrey Bogart, Lauren Bacall, Dorothy Malone, Martha Vickers, Elisha Cook, Jr. (1946) WB. 114 min.

Short: The Three Stooges in "They Stooze to Conga"

THE BIG SLEEP contains a murder that remains unsolved to this day: Hawks, Faulkner, Brackett and Furthman, as well as author Raymond Chandler don't know who killed the chauffeur. Hawks said the only intent he and the writers had was to string together as many great scenes as possible, and there are more per reel than any other film, even CASABLANCA. Bogart's working on a case of blackmail while tangling with drug-crazed nymphos, cool and classy Lauren Bacall, gangsters galore, and various unlabeled corpses. The story's convoluted, but the dark, sensual atmosphere is pure Chandler, and pure, entertaining screwiness.

A Lawless Street

Tues., May 1, 7 p.m., McCormick

D: Joseph H. Lewis W: Kenneth Gamet C: Ray Rennahan Cast: Randolph Scott, Anela Lansbury, Jean Parker (1955) Col. 78 min.

Short: Paul Terry's "Mighty Mouse Rides Again"

From the regions of Sarris' Expressive Esoterica strides Joseph H. Lewis. His calling card: MY NAME IS JULIA ROSS and GUN CRAZY, evocative termite classics. Small surprise, then, that the Westerns Joseph H. came to direct resemble film noir more than they resemble any of Ford's classics. In A LAWLESS STREET, lawman Randolph Scott must not only contend with the heavy, but also must face up to a past association with a certain music hall star (Angela Lansbury).

The Furies

Tues., May 1, 8:45 p.m., McCormick

D: Anthony Mann W: Charles Schnee C: Victor Milner Cast: Barbara Stanwyck, Walter Huston, Wendell Corey, Judith Anderson (1950) Par. 109 min.

Short: Charlie Chaplin in "The Vagabond"

Cinema cruelty helmer Anthony Mann drilled his way into film history with a series of nasty Westerns featuring James Stewart (WINCHESTER 73, THE NAKED SPUR, etc.). Here Mann puts Barbara Stanwyck through some typically sadomasochistic paces in a brutal tale of familial conflict in the Old West. Tempers run high as Stanwyck dukes it out with Walter Huston—proving once again that she is the undeniable queen of the screen's tough dames. Joan Crawford and JOHNNY GUITAR, step aside.

Elephant Boy

Thurs., May 3, 7 p.m., McCormick

D: Robert Flaherty, Zoltan Korda W: Joan Collier, Alkos Tolnay, Marcia de Sylva C: Osmond Borrodaile Cast: Sabu, W. E. Holloway, Walter Hudd (1937) UA. 80 min.

Short: Max Fleischer's "Little Lamby"

The most underrated of Robert Flaherty's legendary nature-dramas, **ELEPHANT BOY** is a sensitive, poetic tale of a young boy who discovers a great secret during his travels through the jungle—the hidden congregating place of the elephants! Filmed in India and adapted from the Rudyard Kipling story, the picture was also the screen debut of 12-year-old Sabu, later the star of the innumerable Saturday matinee jungle adventures in the 40's and 50's. The superb location photography has been obscured by the poor quality of prints available in America in recent years, but a new print of **ELEPHANT BOY** has been promised for this screening.

Days and Nights in the Forest

Thurs., May 3, 8:30 p.m., McCormick

WD: Satyajit Ray C: Soumendu Roy Cast: Sharminia Tago, Soumitra & Subhendu Chatterjee (1970) Continental. 120 min.

Short: Harry Langdon in "Lucky Stars"

The archetypal conflict between Red Riding Hood and the Big Bad Wolf seems to have informed this complex study of life and love in modern India. Four friends, virile young men, drive off into the country together for a vacation. They undergo several adventures, including a proverbial roll-in-the-hay with a peasant girl, the finding of one man's true love, and one surprise emotional experience bigger than any of them bargained for. Director Satyajit (**DISTANT THUNDER**) Ray, in addition to giving us stunning true-life views of modern Calcutta, offers a satisfying appreciation of human values in this witty and ironic tale.



Allegro Non Troppo

Fri., May 4, 7 & 9 p.m., Tech

D: Bruno Bozzetto W: Bozzetto, Guido Manuli, Maurizio Nichetti, C: LuMarzetti, Mario Masini (1977) Specialty. 75 min.

Short: Bugs Bunny in "Corny-gie Hall"

ALLEGRO NON TROPPO goes beyond its resemblance to Disney's FANTASIA and into a wondrous realm all its own. Bozzetto's animation is easily the most elegant to be seen in over twenty years. The film consists of several animated segments set to classical pieces, intercut with live-action footage of the orchestra actually performing the tunes. To complicate matters, the animator himself sits onstage with the orchestra, and he's having quite a problem keeping his cartoon creatures from jumping off the page and into the ensemble. Highlighting the film is an animated rendition of Darwin's evolutionary theory, set to Ravel's "Bolero," in which we learn that all life on earth evolved from a fungus growing inside a Coca-Cola bottle.

The Pirate

Fri., May 4, 11:30 p.m., McCormick

D: Vincente Minnelli W: Albert Hackett, Frances Goodrich C: Harry Stradling Cast: Judy Garland, Gene Kelly, Walter Slezak (1948) MGM. 102 min.

Short: Mighty Mouse in "Pirates!"

Vincente Minnelli's dazzling tour of the imaginary land that lies between fantasy and frenzy becomes a kaleidoscopic Technicolor musical extraordinaire. Songs by Cole Porter, dancing by Gene Kelly, the ethereal beauty and voice of Judy Garland, and the charming story about mistaken identity and the theater combine to near-perfect effect. When a girl dreams that her quiet life is interrupted by a dashing pirate, the wish comes true with amusing, exciting results. It's MGM's cotton-candied brand of escapism at its best.

Damien — Omen II

Sat., May 5, 7 & 9:15 p.m., Tech

D: Don Taylor W: Stanley Mann, Michael Hodges C: Bill Butler, Cast: William Holden, Lee Grant, Lew Ayres, Sylvia Sidney (1978) TCF. 109 min.

Short: Bugs Bunny in "Fresh Hare"

The anti-Christ reaches puberty, and foregoing the usual teen ordeals of dating and self-abuse, vents his substantial frustrations by abusing Hollywood veterans Sylvia Sidney, Lew Ayres, William Holden and Lee Grant. Following in the big-box-office footsteps of THE OMEN, the gore is abundant, graphic, and creative. Another in a series of made-in-Chicago films containing abundant, graphic, creative gore, DAMIEN demonstrates the ease of evil's triumph in our corruptible society.

Listzomania

Sat., May 5, 11:30 p.m., McCormick

WD: Ken Russell C: Peter Suschitsky Cast: Roger Daltrey, Paul Nicholas, Ringo Starr, Rick Wakeman, Fiona Lewis (1975) WB. 105 min.

Short: Pete Smith's "Reducing"

Hot on the heels of the popular and critical acceptance of TOMMY, Ken Russell aimed his kino-torch at the life of composer Franz Liszt. It's more mania than Liszt, to be sure, but Russell has never been one to quibble over the facts: he just throws them out the window. Roger Daltrey plays Liszt, with Rick Wakeman providing a rather souped-up score. Ringo Starr plays the Pope, which is evidence enough that this must be Ken Russell's most deranged, blasphemous, spasmodic film yet. And it is.

Finian's Rainbow

Sun., May 6, 7 p.m., McCormick

D: Francis Ford Coppola W: Burton Lane, E. Y. Harburg C: Philip Lathrop Cast: Fred Astaire, Petula Clark, Tommy Steele, Keenan Wynn (1968) WB. 145 min.

Short: Walter Lantz's "The Jazz King"

Before becoming Godfather to the New Hollywood, Francis Coppola directed a long overdue film version of the 1948 Broadway smash. The musical is a bizarre conglomeration of fairy tale fantasy and post-World War II social commentary, dealing with leprechauns, racial prejudice, and pots of gold (although not necessarily in that order). The film features a lilting score by Burton Lane and E. Y. Harburg, along with the feet of Fred Astaire, the voice of Petula Clark, and the teeth of Tommy Steele.

Gigi

Sun., May 6, 9:30 p.m., McCormick

D: Vincente Minnelli W: Alan J. Lerner, Frederick Loewe C: Joseph Ruttenberg Cast: Leslie Caron, Maurice Chevalier, Louis Jourdan, Eva Gabor (1958) MGM. 116 min.

Short: Ladislav Starevich's "The Mascot"

Best Picture of 1958, and the last of the great MGM musicals, GIGI titillates the senses with classically French delights: Paris in (yes) the Springtime, suave gentlemen Maurice Chevalier and Louis Jourdan, and lovely Leslie Caron as a pouting tomboy who grows up and out as a belle dame, under the tutelage of her grandmother and great-aunt. Minnelli, whose earlier AN AMERICAN IN PARIS swept 1951's Best Picture race, stages an equally lavish audio-visual buffet, basted with a Lerner and Loewe score which includes Chevalier's enchanting rendition of "Thank Heaven for Little Girls."

Moonfleet

Tues., May 8, 7 p.m., McCormick

D: Fritz Lang W: Jan Lustig, Margaret Fitts C: Robert Planck Cast: Stewart Granger, Jon Whiteley, George Sanders, Viveca Lindfors (1955) MGM. 89 min.

Short: Heckle and Jeckle in "Pirate's Gold"

The 18th century never looked more like film noir than in this Fritz (THE BIG HEAT) Lang period piece. Adapted from J. Meade Faulkner's novel, MOONFLEET details the adventures of a young innocent (Jon Whiteley) thrust into an environment of ubiquitous guilt. Befriended by an affable smuggler (Stewart Granger), the poor boy comes to be used by both Granger and the corrupt local official (George Sanders), as they search for a lost diamond, rightly Whiteley's inheritance. Lang's first experience with CinemaScope is an eerie exercise in the manipulation of lighting, decor and composition.

This Man Must Die

Tues., May 8, 8:45 p.m., McCormick

D: Claude Chabrol W: Paul Gegauff, Chabrol C: Jean Rabier Cast: Michael Duchaussoy, Jean Yanne, Maurice Pialat (1970) AA. 115 min.

Short: Charlie Chaplin in "The Pawnshop"

Claude (VIOLETTE) Chabrol's forte is an effortless kind of thriller that casually dissects the failings of the French middle class. Unlike the more didactic members of the French New Wave, Chabrol prefers to make his pungent social commentary through the informal spilling of a little family blood. In THIS MAN MUST DIE, a grief-stricken father searches for the man who killed his five-year-old son in a hit-and-run accident. Through the tortuous turns of the plotting and masterful tracking shots, the man's very precise plans for revenge grow madly in his mind. THIS MAN MUST DIE is Chabrol's masterpiece, ranking with the best of Godard, Truffaut, Resnais, and Rivette.

Shack Out on 101

Thurs., May 10, 7 p.m., McCormick

D: Edward Dein W: Dein, Mildred Dein C: Floyd Crosby Cast: Lee Marvin, Keenan Wynn, Whit Bissell (1955) AA. 80 min.

Short: "Crime Does Not Pay"

Described as the most unintentionally bizarre picture ever made, SHACK OUT ON 101 is shot through with sexual undertones and Cold War paranoia. Commie spy hash-slinger Lee Marvin insinuates his way into the proto-capitalist mise-en-scene of a roadside burger palace. Frank Lovejoy, in turn, is suspected of harboring red sympathies because he doesn't share Keenan Wynn's infatuation with Terry Moore. Sex meets politics and wrestles to the best of three falls.

I Changed My Sex/Glenn or Glenda/ The Transvestite

Thurs., May 10, 8:30 p.m., McCormick

WD: Edward D. Wood, Jr. Cast: Bela Lugosi, Lyle Talbot (1953) Banner. 82 min.

Short: Laurel and Hardy in "Their First Mistake"

Likable Lyle Talbot can't seem to pass a lingerie shop window without lingering a tad too long. It seems there's a "she" inside of this "he," dying to come out. Hot from the exploitation circuit of the Trashy Fifties comes a guilty little pleasure that's genuine cine-sleaze. Back when Christine Jorgensen made headlines as America's first successful surgical cross-over, sex-changing was still too hot a topic for mainstream Hollywood, and Poverty Row was more than eager to swish in where moguls feared to tread. Highlighting this wondrously threadbare masterpiece of tackiness is the venerable Bela Lugosi, as the Authority Figure who frequently interrupts the narrative (a device paid homage to in *THE ROCKY HORROR PICTURE SHOW*) to explain to the sensation-starved clods in the audience just what the heck's going down.

Last Tango in Paris

Fri., May 11, 11:30 p.m., McCormick

D: Bernardo Bertolucci W: Bertolucci, Franco Arcalli C: Vittorio Storaro Cast: Marlon Brando, Maria Schneider, Jean-Pierre Leaud (1972) UA. 129 min.

Short: Pete Smith's "Sweet Memories"

Brando, Bertolucci, butter: the triple threat! In the decade's most "meaningful" X-rated effort, Brando is the middle-aged man searching for love after the death of his wife. He finds it, after a fashion, with Maria Schneider, the busty beauty who has inspired more wet-dreams among male high-brows than any other art-house star in recent memory. Jean-Pierre Leaud is on hand to crack wise as the young nuisance of a filmmaker. All said, *LAST TANGO* is an astounding, perceptive work, a film which continually defies our attempts to ridicule it here.

Foul Play

Sat., May 12, 7 & 9:15 p.m., Tech

WD: Colin Higgins. C: David M. Walsh. Cast: Goldie Hawn, Chevy Chase, Burgess Meredith, Dudley Moore (1978) Par. 116 min.

Short: Chuck Jones' "To Duck Or Not To Duck"

Goldie Hawn gets a ride from a promising young fellow, only to have him die in her lap—but not before muttering, "Beware of the dwarf." Before long, Hawn finds herself in an ecumenical mess, sought by midgets, murderers, and Chevy Chase.

They all think she knows who's trying to assassinate the Pope. Chase's clumsy detective is as sexy as he is funny, and Dudley Moore is hilarious as a disco bachelor wielding a sex-gadget arsenal. Will the Pope kick over before he's knocked off? And who is the dwarf? Only writer-director Colin (HAROLD AND MAUDE) Higgins knows, and he's hiding all the clues.

The 5,000 Fingers of Dr. T **Sat., May 12, 11:30 p.m., McCormick**

D: Roy Rowland W: Theodor Geisel, Alan Scott C: Franz Planer Cast: Peter Lind Hayes, Mary Healy, Hans Conreid, Tommy Rettig (1953) Col. 89 min.

Short: Tex Avery's "Three Little Pups"

Green eggs in Scope! This is the film for everyone who has ever loved the books of Theodor Geisel (Dr. Seuss) and hated their piano lessons. Imagine being locked in a room with a giant (we mean big) piano and being forced to play it all day long. Tommy Rettig finds himself in just situation, playing scales upon scales for what seems an eternity. In order to lighten his toil, Tommy devises a solution which makes for some of the most enchanting moments in the cinema fantastique.

The Beggar's Opera **Sun., May 13, 7 p.m., McCormick**

D: Peter Brook W: Christopher Fry C: Guy Green Cast: Laurence Olivier, Hugh Griffith, Dorothy Tutin (1953) WB. 94 min.

Short: Charles Mintz's "Air Hostess"

Brecht and Weill's rewrite, "The Three Penny Opera," is performed more often, and the films of that version are screened more frequently, but here's your chance to experience the John Gay original in a feisty production by theatrical wizard Peter Brook. Laurence Olivier stars as Macheath, lord of the 18th century London underworld and secret husband of the luscious Polly Peachum. Intrigue is compounded upon intrigue in this witty and biting satire of a stratified and wholly corrupt society, with the jolly hangman and his gallows ever beckoning in the foggy distance. Brook was only 27 when he directed Sir Laurence and company, but the young impresario's talent for challenging traditional interpretations of the classics appears boldly on display.

Pal Joey **Sun., May 13, 8:45 p.m., McCormick**

D: George Sidney W: Dorothy Kingsley C: Harold Lipstein Cast: Frank Sinatra, Rita Hayworth, Kim Novak (1957) Col. 109 min.

Short: George Pal's "Sky Princess"

Gene Kelly was the dancing Pal on Broadway, but Sinatra handles the crooner's duties (and the ladies) in this screen adaptation by George (BYE BYE BIRDIE) Sidney. Hayworth is the veteran "zip-tease" star, and Novak threatens to bust the frame as the funny valentine who's got stars in her eyes for Frankie. They're a poignant trio—bewitched, bothered, and bewildered—slickly fashioned by the melodic duo of Rodgers and Hart.

Merrily We Go To Hell **Tues., May 15, 7 p.m., McCormick**

D: Dorothy Arzner W: Edwin Justin Mayer C: David Abel Cast: Sylvia Sidney, Fredric March, Adrienne Allen (1932) Par. 78 min.

Short: Max Fleischer's "Koko's Earth Control"

Sylvia Sidney, as a socialite Lady of the Lowlands, meets Fredric March, his bug eyes bleared over with alcohol. They fall in love and proceed merrily to Hell, in this bitter Depression tragi-comedy directed by Dorothy Arzner, of DANCE, GIRL DANCE and CHRISTOPHER STRONG fame. It's a rarely seen, thoroughly enjoyable excursion back to the insanity of American culture of 1932, before two chickens nestled in your pot and before Gabriel was over the White House. Both Arzner and Sidney cite MERRILY WE GO TO HELL as their favorite film. After seeing it, you might feel the same way.

Written on the Wind **Tues., May 15, 8:30 p.m., McCormick**

D: Douglas Sirk W: George Zuckerman C: Russell Metty Cast: Lauren Bacall, Robert Stack, Dorothy Malone, Rock Hudson (1956) Univ. 99 min.

Short: Buster Keaton's "Paleface" and "The Saphead"

Dorothy Malone is a nymphomaniac in love with Rock Hudson, who is the all-American boy in love with Lauren Bacall, who is the sweet and innocent beauty married to Robert Stack, who drinks too much in the house that oil built. Hudson and Stack are best friends; Malone and Stack are brother and sister. This convoluted menage-a-quatre provides director Sirk with the ideal base for showing American decadence at its most vainglorious. Whether approached as camp or high art, WRITTEN is one of melodrama's most consternating, fascinating triumphs.

China Gate **Thurs., May 17, 7 p.m., McCormick**

WD: Samuel Fuller C: Joseph Biroc Cast: Gene Barry, Angie Dickinson, Nat "King" Cole (1957) TCF. 97 min.

Short: Robert Ripley's "Believe It Or Not"

CHINA GATE is another written-produced-directed jewel from that merchant of the absurd, Sam ("Kino-fist") Fuller. Starring the shapely gambs of a younger Angie

Dickinson as "Lucky Legs," CHINA GATE's a winning combination of raging black and white CinemaScope and the usual wild and crazy Fuller script. It's a foreign intrigue story set in the French-Indochinese war of the 50's, an astonishingly insightful look at the early involvement of America in Vietnam. The men of the usual Fuller story of War Is Hell and Men Are Frustrated find some satiation in Lucky Legs; our satisfaction comes from Fuller's ever-moving, never less than amazing camerawork.

A Time To Love And A Time To Die **Thurs., May 17, 9 p.m., McCormick**

D: Douglas Sirk W: Orin Jannings C: Russell Metty Cast: John Gavin, Keenan Wynn, Erich Maria Remarque, Klaus Kinski (1957) Univ. 133 min.

Short: Harry Langdon in "His Marriage Wow"

Universal Pictures, the studio which reaped critical acclaim with film versions of two earlier wartime novels by Erich Maria Remarque (ALL QUIET ON THE WESTERN FRONT, THE ROAD BACK), struck gold again with this shattering portrait of the life and death of a young Nazi soldier. Master melodramatist Douglas Sirk, working on location in Germany, fashioned the story into his penultimate masterpiece, packing the CinemaScope frame with some of his finest images of hope and desolation, ecstasy and anguish.

Annie Hall **Fri., May 18, 7 & 9 p.m., Tech**

D: Woody Allen W: Allen, Marshall Brickman C: Gordon Willis Cast: Allen, Diane Keaton, Tony Roberts, Carol Kane, Christopher Walken (1977) UA. 94 min.

Short: Chuck Jones' "The Dover Boys at P.U."

Woody Allen's landmark comedy is a bittersweet remembrance of relationships past. Singlehandedly, Allen has brought back the male-female camaraderie unseen since the screwball comedies of the 30's. At the same time, the Woody of Allen's previous films has experienced a stunning rebirth as Alvy Singer, who can survive relationships and live with existential despair without complaining that he was screwed. As Annie Hall, Diane Keaton is lah-de-dah perfection. While Allen played his clarinet at Michael's Pub, ANNIE picked up four Oscars, for Best Picture, Best Actress, Best Director, and Best Screenplay. So, see the film that beat out STAR WARS and you won't be disappointed.

Petulia **Fri., May 18, 11:30 p.m., McCormick**

D: Richard Lester W: Lawrence B. Marcus C: Nicholas Roeg Cast: George C. Scott, Julie Christie, Richard Chamberlain, Joseph Cotton, Shirley Knight (1968) WB. 105 min.

Short: Mighty Mouse in "Perils of Pearl Pureheart"

PETULIA shares the distinction of being one of the best movies of the 60's and having George C. Scott's definitive performance. Julie Christie is the archetypal misunderstood "kook," in love with Scott's Archie from the moment she sets eyes on him across an auto showroom. Set in mod, mid-60's San Francisco, Richard (A HARD DAY'S NIGHT) Lester's masterpiece is a moving portrait of a misunderstood woman who can never have the things she wants most of all: stability, Archie, love. The movie is haunting for the deathly flashes one gets of her future. Years ahead of its time, the style of PETULIA resembles the "Performance" of cinematographer Nicholas Roeg. Laughs, tears, and a story to rip your heart out. Would we, or Lester, kid you?

Interiors

Sat., May 19, 7 & 9 p.m., Tech

Mary Beth Hunt

WD: Woody Allen C: Gordon Willis Cast: Diane Keaton, Geraldine Page, E.G. Marshall, Maureen Stapleton, Kristin Griffith (1978) UA. 94 min.

Short: Max Fleischer's "Old Man Of The Mountain"

Woody Allen howls in the night in his first try at serious filmmaking, or, in Allen's own words, "eating at the grownup's table." The result, INTERIORS, is Allen's vest-pocket Ingmar Bergman film, a bleak portrait of a group of frustrated, suicidal pseudo-intellectuals who are alternately held together and torn apart by their unstable mother (played by Geraldine Page with a maximum of teary interludes). She's in a tizzy when Dad leaves her for bubbly Lady in Red Maureen Stapleton, and her collapse forces the three daughter-artists to reexamine their own lives. Keaton and Page stand out among the performers, all superb in their individual tortures.

The Gang's All Here

Sat., May 19, 11:30 p.m., McCormick

D: Busby Berkeley W: Walter Bullock, C: Edward Kronjager Cast: Alice Faye, Carmen Miranda, Benny Goodman, Eugene Pallette, Edward Everett Horton (1943) TCF. 103 min.

Short: Max Fleischer's "Boop Oop A Doop"

With THE GANG'S ALL HERE, the question is no longer whether Busby Berkeley used hallucinogens, but which ones? The over-dressed Carmen Miranda(da) dances her tutti-frutti way through Berkeley's intoxicating mise-en-scene, oozing her usual repellent charm. One mayhem-filled number finds the Brazilian bombshell amidst a bevy of beauties waving big, huge, giant, plastic, yellow bananas. The film's devastating finale, featuring the disembodiment of all the main characters against an azure background, ranks right up there with Kubrick's "trip" sequence in 2001 for its calculated geometry. B.Y.O.D.

Submarine

Tues., May 22, 7 p.m., McCormick

D: Frank Capra W: Dorothy Howell C: Joe Walker Cast: Jack Holt, Ralph Graves, Dorothy Revier (1928) Col. 80 min.

Short: MGM's 1925 Studio Tour

Ralph Graves and Jack Holt, the super he-man team whose camaraderie under pressure made Harry Cohn smile all the way to the bank, brave the ocean depths for glory, duty, and a passionate wink from dance-hall cutie Dorothy Revier. Part one of Frank Capra's gripping trilogy of teehnology and bravado (FLIGHT, DIRIGIBLE), SUBMARINE made history both as Columbia's first "A" picture and the studio's first film with a synchronized sound track. In the words of an anonymous publicity booster, "Never before have men sunk so low while rising to such heights!"



Lost Horizon (Restored Version)

Tues., May 22, 9 p.m., McCormick

D: Frank Capra W: Robert Riskin C: Joseph Walker Cast: Ronald Colman, Sam Jaffe, H.B. Warner, Edward Everett Horton (1937) Col. 118 min.

Short: Laurel and Hardy in "Scram"

Frank Capra's version of James Hilton's romantic-isolationist fantasy of the late 30's is back, its reputation immeasurably heightened by the abysmal musical remake (1973) which kept it out of release. Ronald Colman shines as the global troubleshooter-dreamer-statesman-adventurer who finds love, peace, and wisdom in the far off mountains of Tibet, only to lose it again out of concern for his short-sighted companions. Capra's expert direction, the hand-picked cast, Dimitri Tiomkin's score, and the delirious art deco-futurist set design all combine to make

LOST HORIZON one of the decade's most memorable films—but there's more! We will be screening the original, full-length version recently restored by the American Film Institute and unseen in America for 40 years.

Shorts by Bruce Conner **Thurs., May 24, 7 p.m., McCormick**

Short: Charlie Chaplin in "The Count"

Bruce Conner has spent the greater part of his adult life sifting through kitsch. From some of our culture's most bizarre film documents (e.g., Kennedy assassination footage, mental hygiene films), Conner has culled the most resonant images, and has combined them, transforming them into poetry. From the Conner collection, we've selected some of the finest, including: A MOVIE, featuring stock footage of various natural disasters, the melancholy VALSE TRISTE, FIVE TIMES MARILYN, Conner's tribute to Monroe; and, for all you DEVO-tees, we're also featuring Conner's paean to punk, MONGOLOID.

Last Chants For A Slow Dance **Thurs., May 24, 8:15 p.m., McCormick**

WD: Jon Jost (1978) Jost. 90 min.

Short: Oskar Fischinger's "Animation Studies"

American independent Jon Jost has produced nine short films and three features; LAST CHANTS, the follow-up to ANGEL CITY, marks a departure from the experimental, often didactic style of the earlier films working instead within a predominantly realistic, narrative mode. The film, which Jost has described as a "slice of Americana," follows one character through a series of everyday events, culminating in an apparently motiveless murder. Partly based on the Gary Gilmore story, LAST CHANTS is reminiscent in style of Wenders' KINGS OF THE ROAD. The film also features country tunes written by Jost himself, which interrupt the film at several points to provide commentary.

The Spy Who Loved Me **Fri., May 25, 7 & 9:30 p.m., Tech**

D: Lewis Gilbert W: Christopher Wood, Richard Maibaum C: Claude Renoir Cast: Roger Moore, Barbara Bach, Curt Jurgens, Richard Kiel (1977) UA. 125 min.

Short: Tex Avery's "Peachy Cobbler"

Forget Pussy Galore. Let's talk about Barbara Bach. She's the not-just-oily-but-downright-toxic Russian agent who lures Bond into the biggest erector set he's had since the 60's. The villain Jaws (a demonstration of dental science gone mad), the submarine-mobile, the witty opening ski-chase, and Carly Simon cooing "Nobody does it better" combine to make this Bond's best caper since GOLDFINGER.

Shock Corridor

Fri., May 25, 11:30 p.m., McCormick

WD: Samuel Fuller C: Stanley Cortez Cast: Peter Breck, Constance Towers, Gene Evans (1963) AA. 101 min.

Short: Tex Avery's "Speaking Of Animals In The Zoo"

In Sam Fuller's maddest of all possible worlds, an ambitious journalist questing after the elusive Pulitzer Prize has himself committed in order to find a murderer. The sensationalistic, unfazed-by-logic thinking hastens Peter Breck's descent into a hellish world populated by black Ku Klux Klanners, screeching packs of nymphomaniacs, and gibbering nuclear physicists. In Fuller's no-rule universe, the journalist seems, and is, finally, the least rational of all. **SHOCK CORRIDOR** is an unsettling, wildly entertaining sleaze classic, and the Fuller finesse fortunately finesses without a hint of camp.

The Sixth Annual Three Hour

All Star Cartoon Festival

Sat., May 26, 7 p.m., Tech

It's that time again! Time to engorge yourself on the raptures of Hollywood's golden age of animation. Time to soak up the fluid grace and vulgar irreverence of filmdom's finest animators and their most anarchic creations. Laugh, thrill, chortle, gasp, guffaw, and chuckle uncontrollably at the madcap and malevolent machinations of Bugs, Porky, Elmer, Daffy, Mickey, Donald, Goofy, Heckle, Jeckle, Mighty Mouse, Betty Boop, Popeye, Screwball Squirrel and Droopy. See again why animated cartoons are the purest source of insanity.

Greetings!

Sat., May 26, 11:30 p.m., McCormick

D: Brian DePalma W: DePalma, Charles Hirsch C: Robert Fiore Cast: Robert DeNiro, Allen Garfield, Gerritt Graham, Jonathan Warden (1968) Sigma III. 88 min.

Short: Daffy Duck in "Draftee Daffy"

DePalma's second feature was the first of his two Bunuelian grabbags of satirical sketches, predating both **THE GROOVE TUBE** and **SATURDAY NIGHT LIVE**. Given an "X" rating on its first release, **GREETINGS!** follows three buddies around New York, three buddies whose major ambition is to avoid the draft. Robert DeNiro's first big role finds him a wimpy conspiracy buff who traces the trajectories of the JFK assassination bullets across the nude body of his compliant girlfriend. A hilarious film just this side of the underground, presented in the comedy style of the 70's. Unlike DePalma's recent films, you'll laugh, not bleed to death.



Hot Blood **Tues., May 29, 7 p.m., McCormick**

D: Nicholas Ray W: Jesse Lasky, Jr. C: Ray June Cast: Cornel Wilde, Jane Russell, Mikhail Rasumny (1955) Col. 85 min.

Short: Mighty Mouse in "Gypsy Life"

Passions boil like simmering Jolly Green giant pouches in Nicholas Ray's epic depiction of steamingly hot Vagabond heat. **HOT BLOOD** features Jane Russell as The Burlesque Queen of the Gypsies, who weds an ear-pierced, roving titan, in the human form of Cornel Wilde, and then absconds with the marriage settlement. Ray inundates the CinemaScope screen with a tide of tambourine tribulations and as for Russell, well, there's two more reasons to see **HOT BLOOD**. A strange, weird film, which demonstrates that the Roaming Romanies existed before Sterling Hayden grew that beard.

They Live By Night **Tues., May 29, 8:45 p.m., McCormick**

D: Nicholas Ray W: Charles Schnee C: George E. Diskant Cast: Farley Granger, Cathy O'Donnell, Howard daSilva (1948) RKO. 96 min.

Short: Laurel and Hardy in "Any Old Port"

Nicholas Ray's fast-moving directorial debut follows two waylaid innocents into corruption. The beautiful couple of Farley Granger and Cathy O'Donnell learn the criminal ways from scene-stealer Howard daSilva, and soon cross the country in record time, robbing banks, making love, just getting by. Their doomed affair is infused by a romanticism which makes their wistful end all the more moving.

Steamboat Bill, Jr. **Thurs., May 31, 7 p.m., Louis Room**

D: Charles F. Reisner W: Carl Harbaugh C: J. Devereux Jennings, Bert Haines Cast: Buster Keaton, Ernest Torrence, Tom Lewis, Joe Keaton, Marion Byron (1928) UA. 71 min.

Kearon's last independently produced feature, (a fresh, tinted print is promised), is one of his best and, perhaps, most autobiographical films. STEAMBOAT BILL, JR. is the original disaster movie, with Buster at his most stoical against the forces of nature. In one of film comedy's finest sequences, Buster manages to survive a terrible tornado, which destroys everything but him. Character actor Ernest Torrence is on hand as Buster's grizzled father, owner of the riverboat 'Stonewall Jackson,' a boat which the local town boss wants put out of commission. Buster is the dandy son who must gain the respect of his father before the final fade-out. A wonderful, great film that must be seen to be seen.

Playtime

Thurs., May 31, 8:30 p.m., Louis Room

WD: Jacques Tati C: Jean Badal, Andreas Winding Cast: Tati, Barbara Dennek, Marc Monjon, George Faye (1968) Continental. 108 min.

Short: Harold Lloyd in "Spring Fever"

Silent comedy lives again in this wacky satire on mechanization and our plasticized city life. A planeload of tourists arrives at Orly Airport and travels by bus to the heart of the "new" Paris. Joined by that unflappable, endearing bumbler Monsieur Hulot (Tati), the entourage foregoes the Louvre and the Eiffel Tower to take in the wonders of a science/gadget exposition (where malfunctions abound). Come evening, the bistros of the Left Bank lose out to an ultra-modern night club (where pandemonium reigns joyously supreme). Tati's visual puns, gags, and offbeat farce situations make this a comic banquet with an afterglow which lasts for days.

Godzilla's Revenge

Sat., June 2, 10 a.m., Louis Room

D: Inoshiro Honda W: Eiji Tsuburaya Cast: Kenji Sahara, Machiko Naka, Tomonori Yazaki. (1969) Toho. 69 min.

Short: The Three Stooges in "Dutiful But Dumb"

GODZILLA'S REVENGE is only one in a long line of movies that made Inoshiro Honda and Eiji Tsuburaya household names. So, from the household of Japan's Toho Films to yours, here's a jolly tearjerker wherein a young boy's dreams come true, lucky lad, when he goes to Monster Island to meet his idols, Godzilla, Angilas, Mothra, Rodan, et. al. Minya, son of Godzilla, talks, too! It's the cream of the crop for monster fans.

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